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criticism," and that it availed him nothing, which he, himself, admits is rather humiliating to the critics. To show the rise in value of Homer Martin's work Mr. Mather tells of the sale of "Westchester Hills" two years after the artist's death for \$1,000, a much larger price than that for which it had been held, and of its subsequent purchase in 1902 for \$5,300. It was this enormous rise in value which brought forth almost immediately the large crop of spurious Martins of which much has been heard and unluckily seen. Mr. Mather's style is graceful and his manner sympathetic, he enters fully into the spirit of the painter and is never didactic, his conclusions are the result of serious thought based upon real conviction. Both as a biography and a critical work this book has unusual interest and value. While very simply bound the volume is admirably printed and finely illustrated, with fifteen reproductions of Martin's works —one, "The Harp of the Winds," which is used as a frontispiece, being in color.

**ILLUSTRATIONS OF DESIGN, Based on Notes of Line as Used by the Craftsmen of India.** BY LOCKWOOD DE FOREST, Ginn & Company, Boston, New York, Chicago, London, Publishers. Price \$2.00.

Ginn and Company are best known as publishers of text-books, but this paradoxically is a book without text. In a biflex binder fifty plates illustrating notes or units of design used by Eastern craftsmen are put together to make a book, which with its removable pages will prove of practical use to teachers as well as students of the manual arts. The designs have been carefully selected by Mr. Lockwood de Forest who, himself, supplies a short explanatory introduction. For forty years Mr. de Forest has been studying art in its different phases and for much of this time he has been in close touch with the Oriental workmen of India and Damascus. The result of his study has been the conclusion that design should appeal directly to our minds through our eyes, that we must see first and think afterwards and that we must learn the notes of line and

color, just as we learn the notes in music, before we can compose with them. Some of these notes this volume supplies, each on a large enough scale to be clearly seen and all with sufficient flexibility to permit wide adaptation. This is a definite step toward visional instruction and toward a teaching of art which will certainly meet with the approval both of the artists and trained educators. The cover of the binder, a coarse red cloth, lettered in orange, with a poor reproduction of a good design inset as a panel, must be confessed to prejudice the casual observer, but once opened the offense of its ugliness and ill-feeling is forgiven and forgotten. The illustrations in every respect are well chosen and fine.

**THE VILLAGE HOMES OF ENGLAND.** Text and Illustrations BY SYDNEY R. JONES, with some additional Drawings in Color by Wilfred Ball, R.E. and John Fullwood, R.B.A. Edited by Charles Holme. John Lane Company, New York and London, Publishers. Price \$2.50 net, postage 25 cents.

There is something very picturesque about the village homes of England of which this volume treats quite exhaustively. Unfortunately they are gradually disappearing having belonged to an era which is now long past. It was well therefore before it was too late to collect data concerning them which would stand as a record of that which was best in their design and workmanship. For one thing these cottages were logical. For their construction the material which was indigenous to the place was used, and in every respect they were planned to meet an immediate need. For these reasons the treatment of the brick work, the use of timber, plaster and stone is interesting and instructive. Elaborate drawings are given as illustrations both of the cottages as they appeared in their environment and of details showing construction. There are also notes on cottage furniture and a brief essay on cottage gardens which will be found of interest. To architects and those who are building country houses this book commends itself.